



El uso de imágenes de archivo para representar la Historia y las multitudes populares en el cine de la transición democrática [

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Analítica

In Argentina the lack of an archival tradition is compounded by a disdain for conservation; therefore, films made with archival images implicitly preserve fragments of history. During the democratic transition there was a particular interest in recovering archival images to allow for a reflection on the past. Likewise, films made during this period show a particular appreciation of the role of the masses in different moments of national history. This article focuses on *La República perdida* (Miguel Pérez, 1983); *Evita quien quiera oír que oiga* (Eduardo Mignona, 1984); *Permiso para pensar* (Eduardo Meilij, 1989) y *D.N.I. (La otra historia)* (Luis Brunati, 1989) as a way to reflect on their links to the past they recover as well as to the context in which they were produced

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